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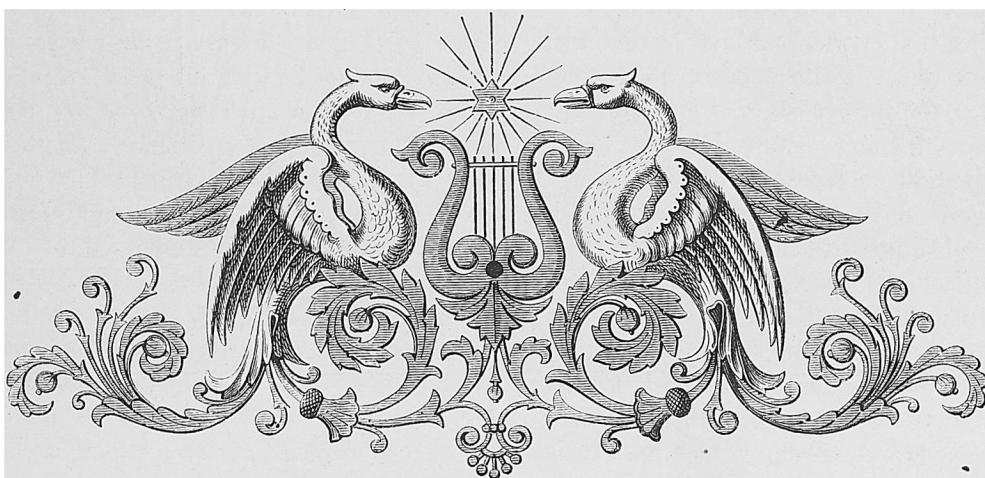
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avoided which is produced by our modern garden furniture of iron painted to imitate wood. Compared with this method of manufacture, cast iron follows a very different path. Here, the moulding is the most essential part, together with the multiplication of the pattern. Hence it follows that every exact imitation of nature must be carefully avoided, for a frequent repetition or series of figures becomes so much the more unpleasant to the eye in proportion as they the more resemble the phenomena of nature. We meet with such representations but too frequently in old tapestries, on Persian flags of fayence, but if we try to imitate these flowers and animal forms in their natural shapes, we obtain again that sort of paper pattern which drives us to distraction by the constant repetition of four or five groups or landscapes. But, if a flower or figure of an animal is treated only as a pattern, it bears repetition, so that ornaments of such a style may be adapted to cast iron as well as to paperhangings or tapestries. Still it appears preferable to keep within the limits of geometrical

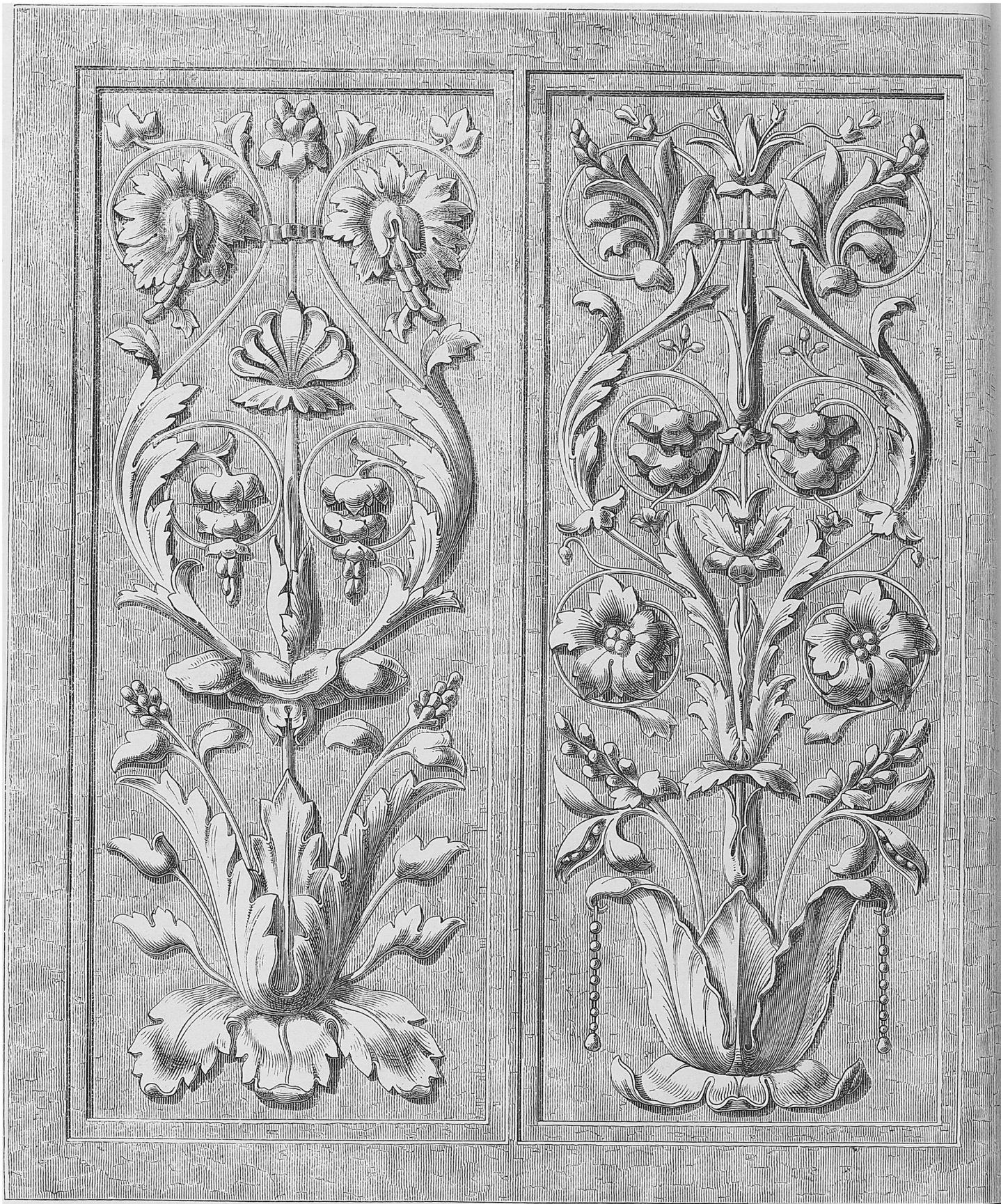
ornaments for trellisses and the like, for in this style will rarely anything be produced that can be called ugly, whereas we learn from experience with what difficulty our artists derive their types from the individual phenomena of nature. From its strength and solidity cast iron must be limited to a small volume, and always exhibit to the view its own character. Slight gilding in single lines and stripes on a dark ground essentially contributes to a beautiful display of its configuration.

Among the different modes of decorating iron, we may mention especially etching, damascening and engraving. These methods are most frequently applied to weapons, as if to bring them up to the level of the richness of the soldiers' costume. The ordinary works of locksmiths in the Middle ages and the Renaissance period were slightly engraved, and a steel blue colour imparted to them, by which they were very advantageously relieved from the usual dark ground of the wood on which they were fixed.

SPECIMENS OF ORNAMENTATION.



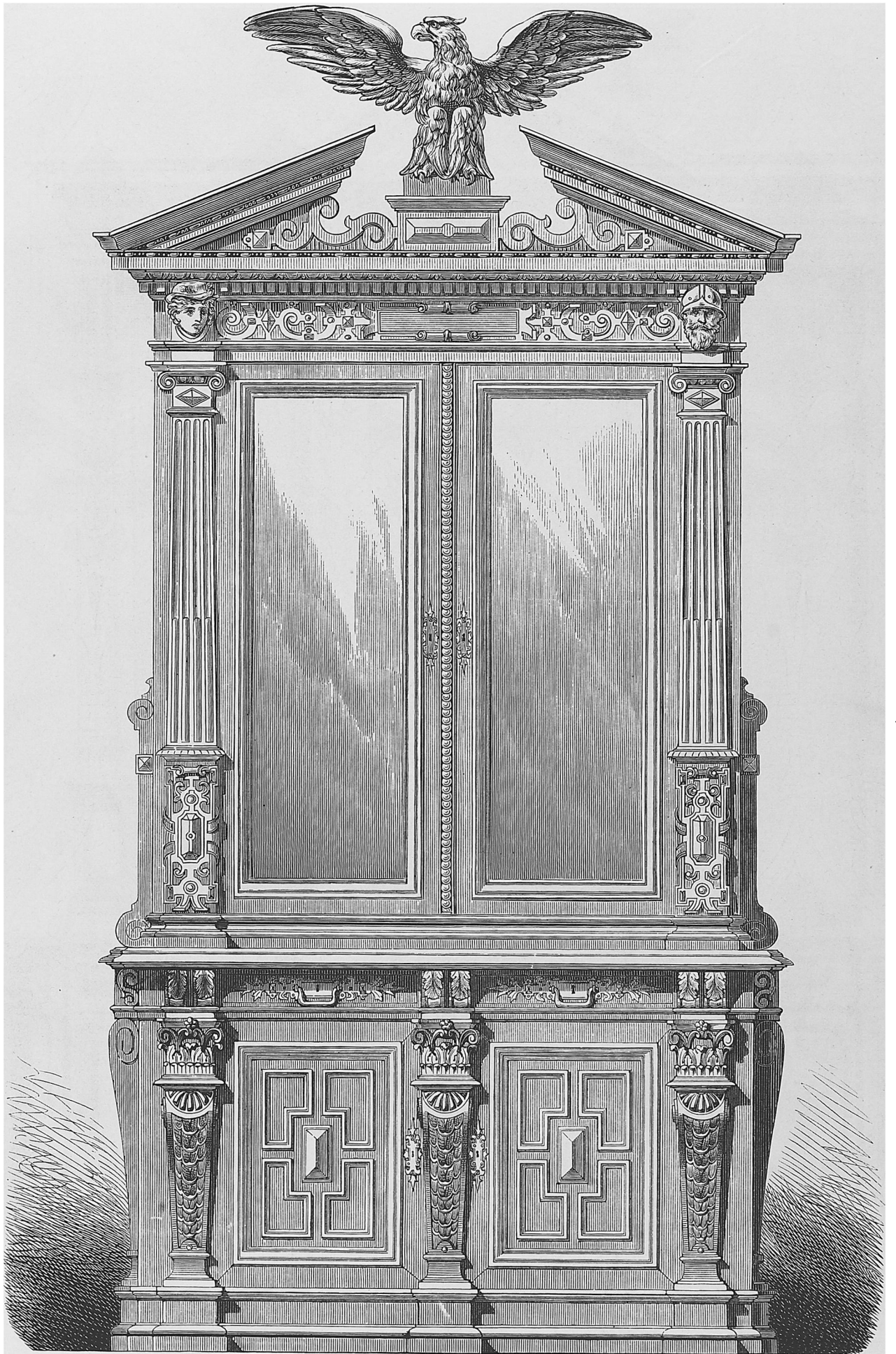
Nº 1. Vignette designed by Prof. F. Fischbach in Hanau.



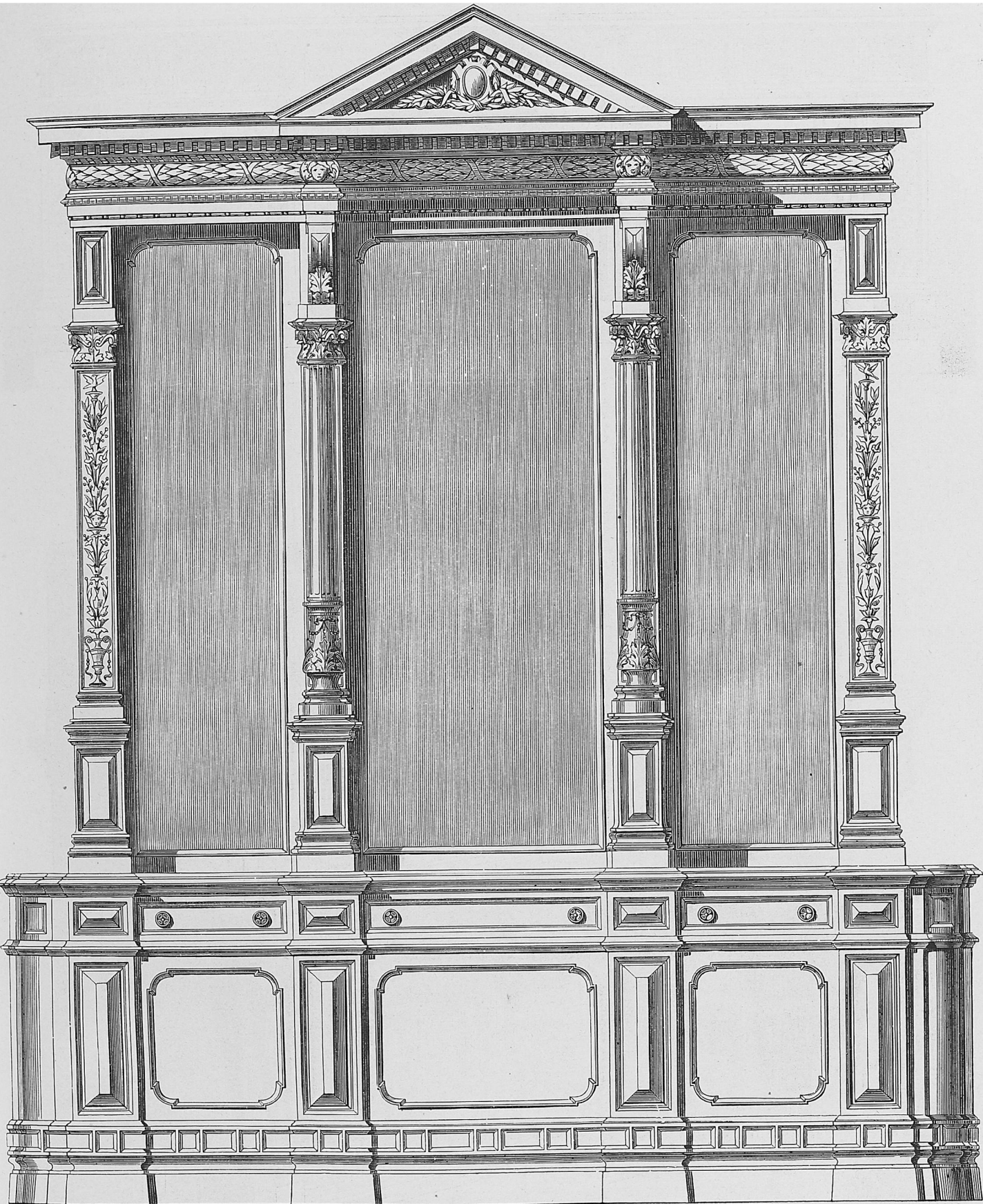
Nos 2 and 3. Italian, sixteenth century. Panel Ornaments in Marble from the Townhall in Verona.



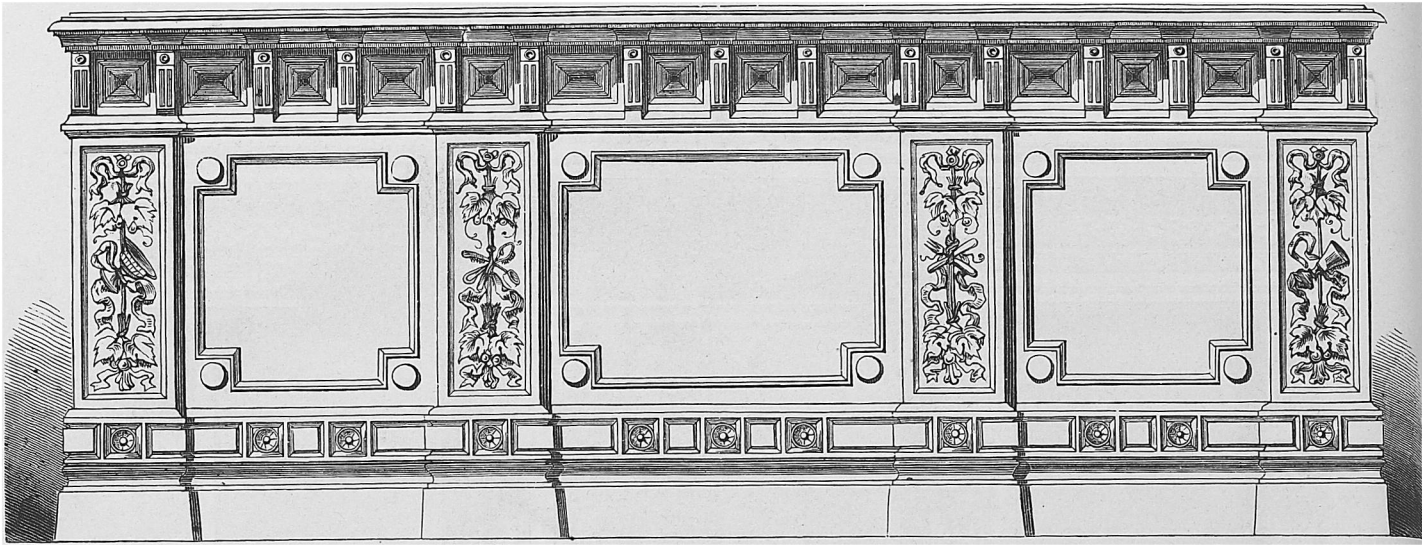
Nº 4. Hungarian, fifteenth century. Stuff Pattern from St. Egid Church in Bartfeld.



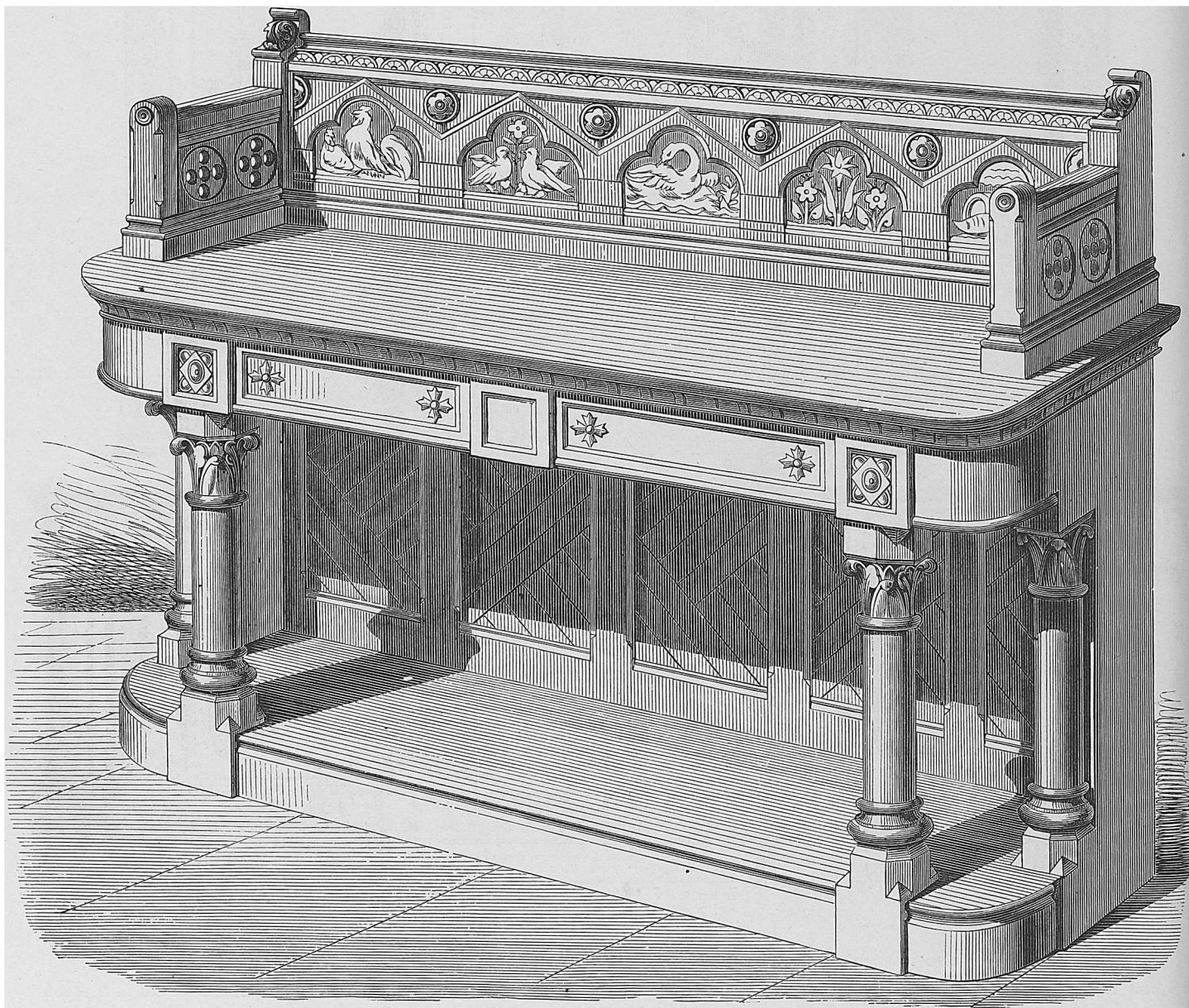
Nº 5. Cabinet for Guns, Swords, &c., from the design of Mr. G. Ziegler, Archt., by Mr. C. Zürn.
Details of Supplement.



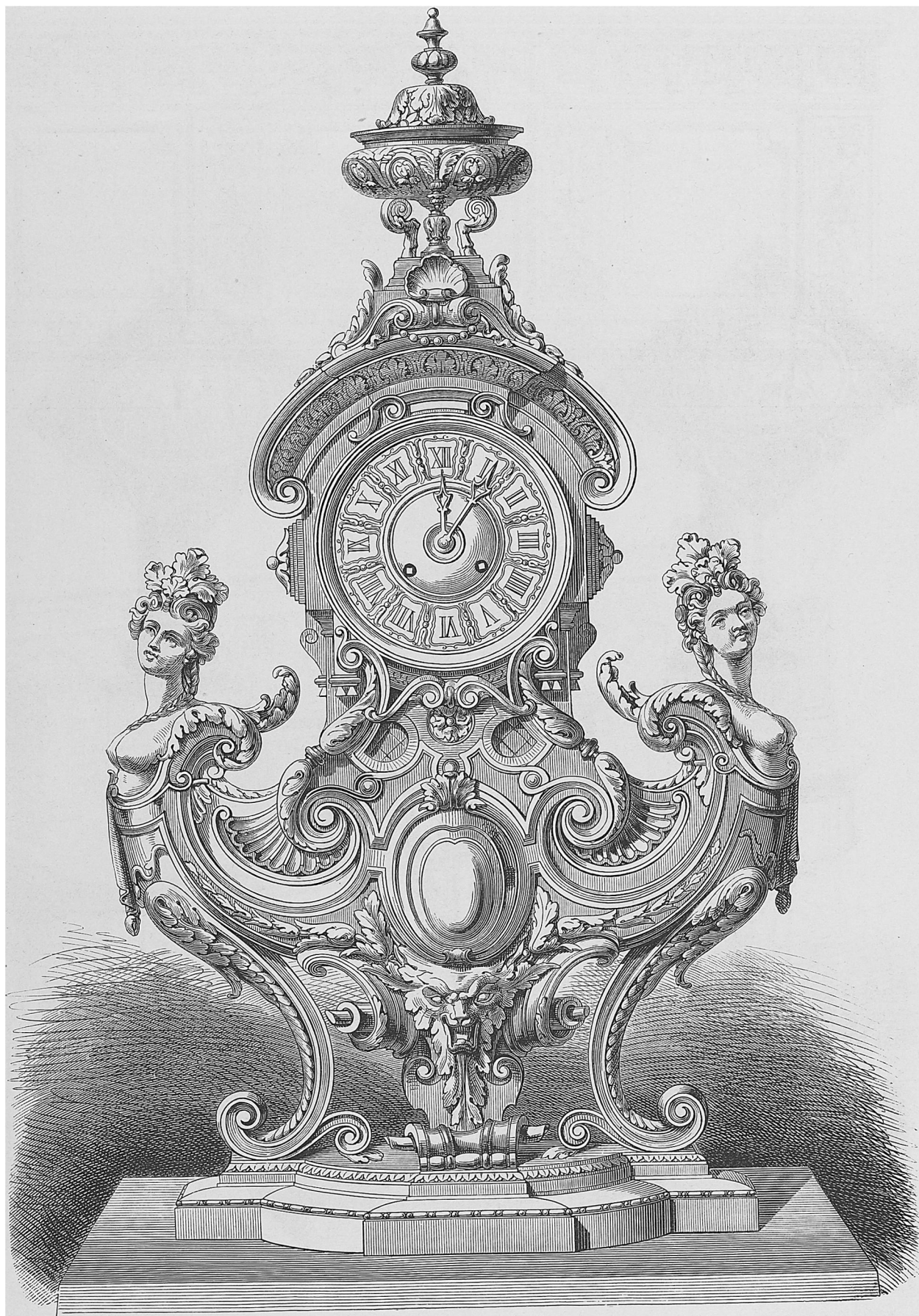
Nos 6 and 7. Cabinet and Counter for a Store, from the design of Mr. A. Niess, Archt., by Messrs. C. L. Thorschmidt & Co. in Dresden.
Stained pear, all the ornamental parts in terra cotta stained with the wood.



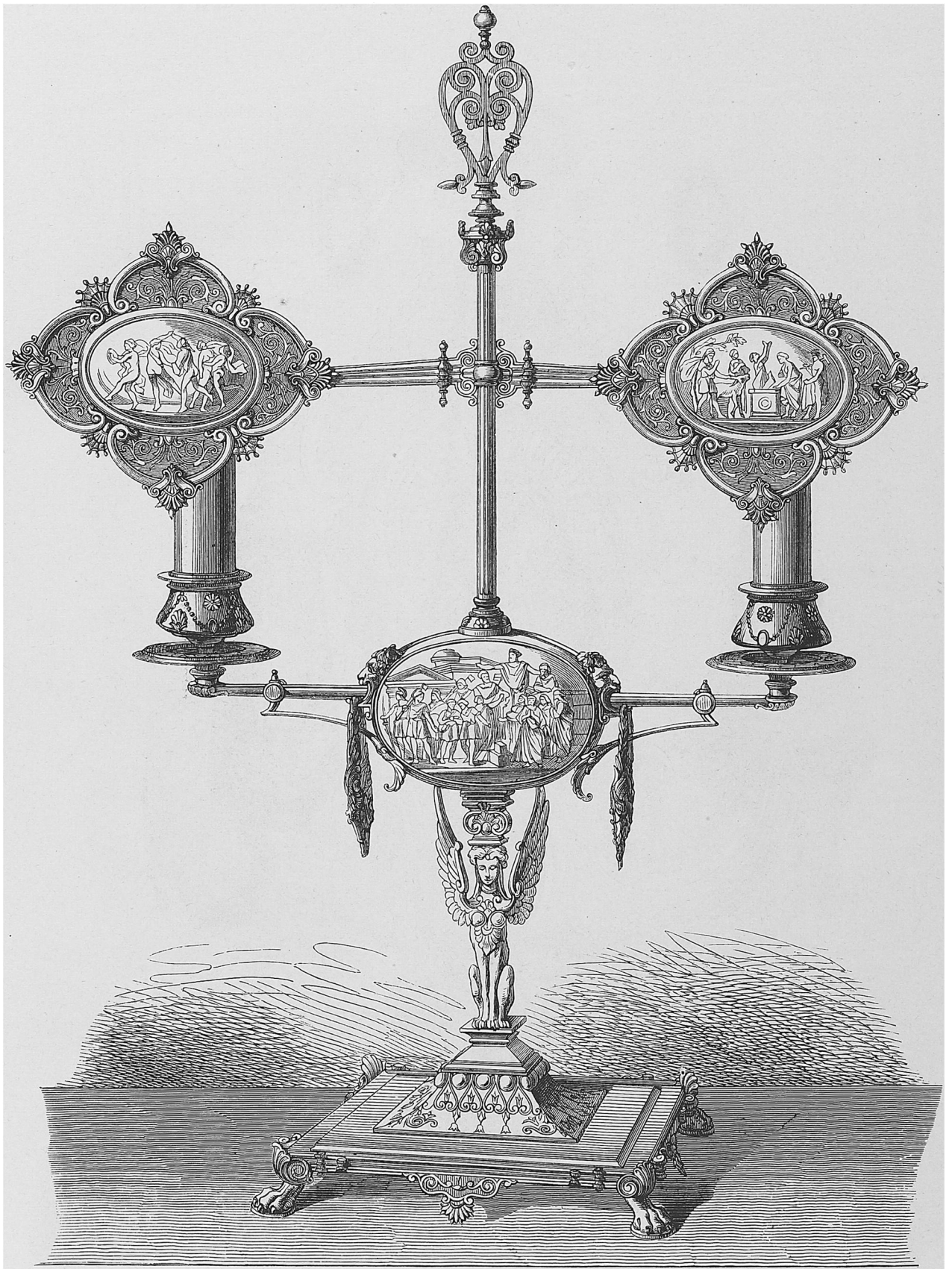
N° 7.



N° 8. Sideboard in Oak with Carving and Decoration, painted, designed and manufactured by Messrs. Cox & Sons in London.



Nº 9. Clock in Polished Copper. Mr. L. Marchand in Paris.



N° 10. Candlestick in Silver Gilt and Oxydized with an Antique Cameo and two Intaglios, designed and manufactured by Mr. A. Falize in Paris.

From the Exhibition of „Union centrale des Beaux-Arts appliqués à l'Industrie“ in Paris 1874.

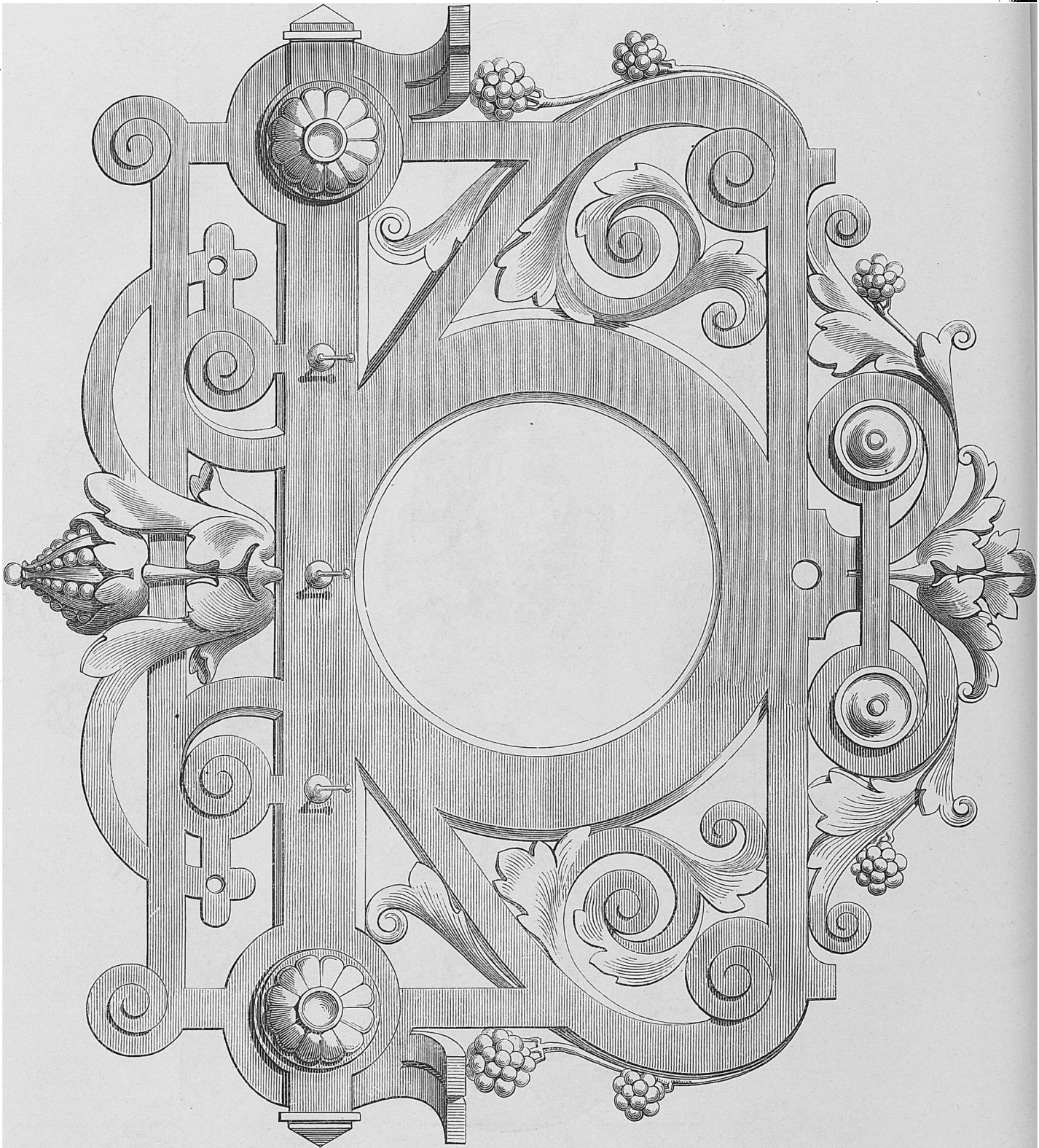


N^o 11. Flask in Gold with Painted Enamel.

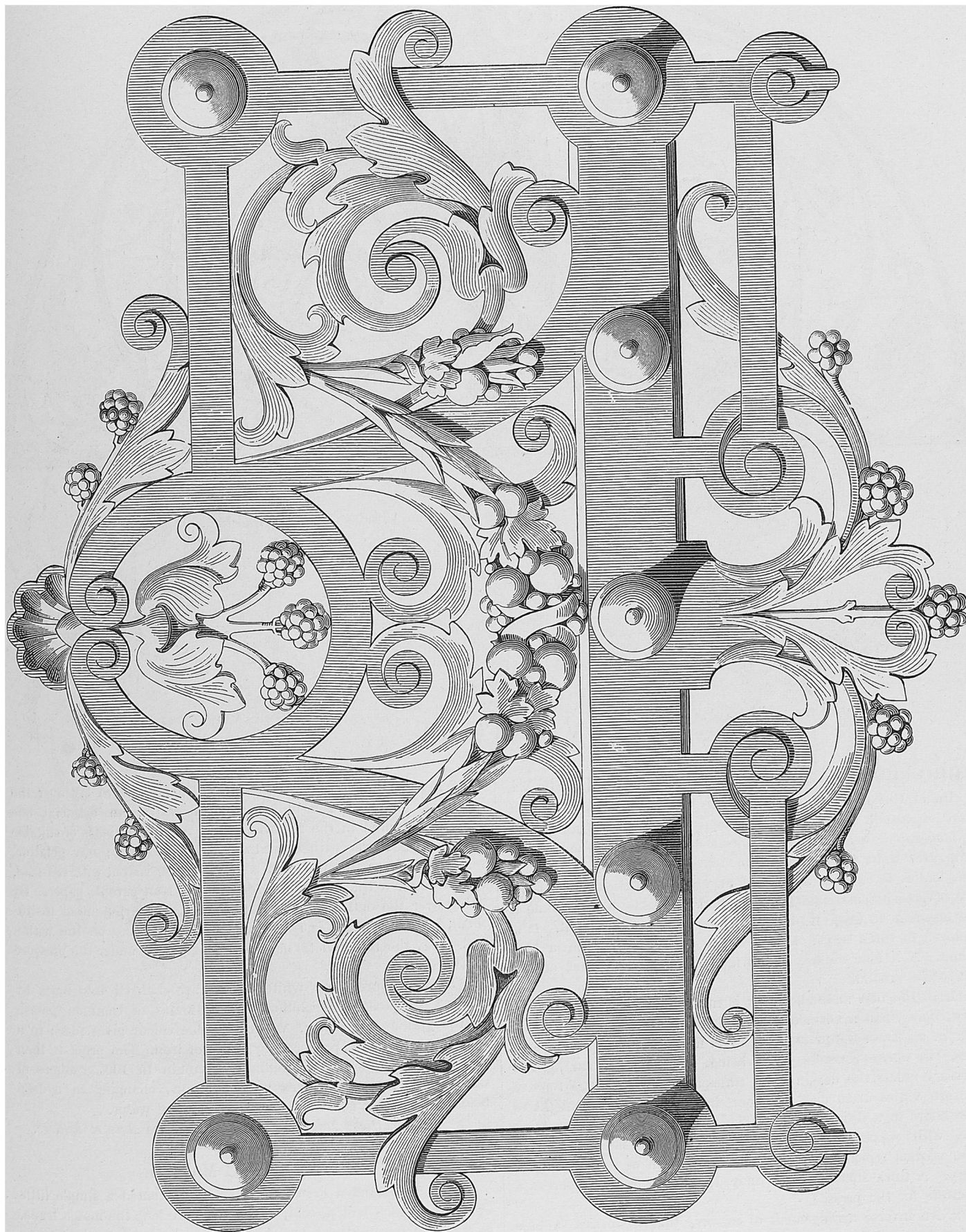
Nos 12—14. Flask and Bonbonnière in Gold with Limoges Enamel.

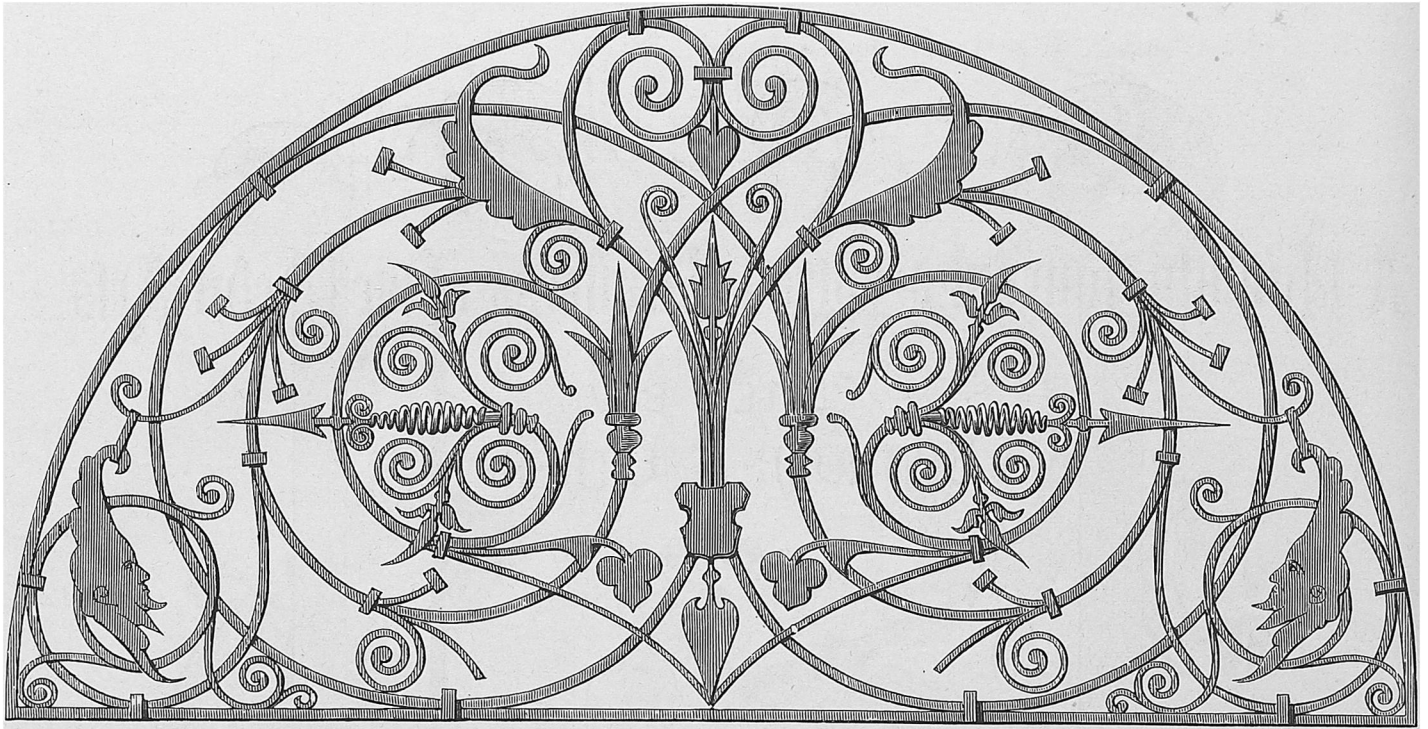
Nos 15—18. Enamel Painted on Gold.

Nos 11—18 designed and manufactured by Mr. Paul Soyer in Paris.



Nos 19 and 20. Key-board and Clock-holder, designed by Mr. N. Hofmann in Vienna.





N° 21. Hungarian, 1550. Wrought Iron Gate from Urban's Tower in Kaschau.

VARIOUS.

FERRO-PRUSSATE PAPER FOR COPYING DESIGNS.

Under this name a paper is now sold for copying designs, where exactitude and rapidity are requisite without the minuteness of photographic detail. It is in sheets 65 centimetres long by 50 centimetres wide, or in rolls of 10 metres long and 65 centimetres wide, and is faced with a greenish-grey preparation of ferro-prussiate of potash (potassium ferro-cyanide). It lasts a long time if care be taken to keep it dry and unexposed to the light. It is employed in three ways: 1. To give a white outline on a blue ground. 2. A blue outline on a white ground. 3. A black outline on a white ground.

1. In the first method, which is most often used, the drawing to be copied, and a sheet of ferro-prussiate paper are placed together in a glass hand-press, such as is used for photographic purposes, the ferro-prussiate paper being undermost. Solar light is necessary unless the design is on transparent paper. The time of exposure varies from half an hour in broad summer sunlight to three hours in a diffused light. The proof comes out a greyish olive, with coppery reflections. It should be removed to a dark place, washed repeatedly by dipping in a basin of water, and set to dry. A thick sheet of glass may be laid over the paper as a substitute for the press.

2. An inverse arrangement of colours, that is to say, a blue outline on a white ground, is obtained by employing a photographic negative of the design, giving a transparent outline on an opaque ground, in place of the design itself. The exposure will be shorter, varying from 5 to 45 minutes. As the figure in the impression so produced will be inverted, it is necessary to use an inverted photograph, or to apply its reverse side to the paper, un-

less, indeed, the latter be sufficiently translucent to lay over the negative. In place of a photographic negative, an artificial one may be prepared in the following way: A sheet of glass of suitable size is rubbed over with a mixture of zinc white, gum, gelatine, and water; over this is laid a sheet of paper coated with red lead, and over all a tracing of the design on transparent paper. By going over the outline of the latter with a sharp-pointed instrument, a similar figure is traced in transparent lines on the withened glass, the red lead taking up the whitening under the pressure of the graver.

3. Blue figures on a white ground are changed into black by dipping the proof in a solution of 4 grammes of common potash in 100 grammes of water, when the blue colour gives place to a sort of rusty colour, produced by oxide of iron. The proof is then dipped in a solution of 5 grammes of tannin in 100 grammes of water. The iron oxide takes up the tannin, changing to a deep black colour; this is fixed by washing in pure water.

The Practical Magazine from Bulletin des Arts et Métiers.

AN ELECTRIC MATCH.

We understand a Frenchman has just invented a simple little apparatus which will possibly sweep away ere long the match trade. It is called the electrical tinder box, and is small enough to be carried in a cigar-case. On opening this box you see a platinum wire stretched across. Touching a spring the wire reddens sufficiently to light a cigar. The hidden agency which heats the wire is a very small electrical battery, set in action by the touching of the spring.

American Artisan.